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CITY PAGES

Coyotes find a bountiful new home in the Twin Cities

THEY COME IN PEACE *(sort of)*

MULLEN MPLS 2040: *Apocalypse Then*? *p. 6* | **FOOD** We tried the wine and egg diet *p. 15* | **MUSIC** The new, weird Americana *p. 29*

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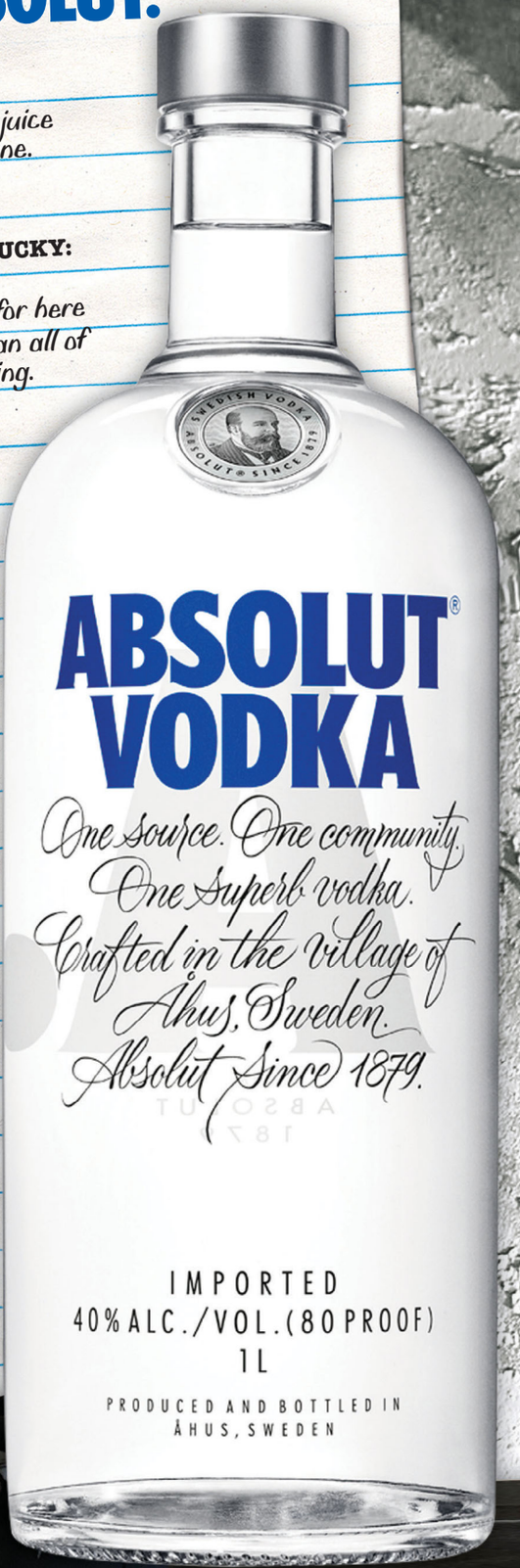
MOST ANNOYING THING SOMEONE CAN DO TO GET YOUR ATTENTION FOR A DRINK: wave or yell

BEST DRINK TO CALM SOMEONE DOWN: whiskey, but it can sometimes have the opposite effect

BARTENDER OF THE WEEK

Adam



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CITY PAGES

September 5-11, 2018

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SEPT. 11 & 12

BRUNO MARS

SEPTEMBER 18

MAROON 5

SEPTEMBER 19

USA HOCKEY ALL-AMERICAN PROSPECTS GAME

SEP. 28 & 29

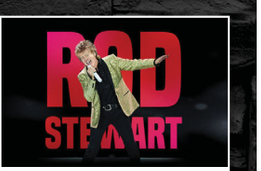
JUSTIN TIMBERLAKE

OCTOBER 5

LYNYRD SKYNYRD

OCTOBER 7

SESAME STREET LIVE! LET'S PARTY!



OCTOBER 14

ROD STEWART

OCTOBER 18

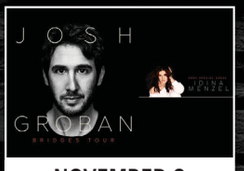
FOO FIGHTERS

OCTOBER 21

TWENTY ØNE PILØTS

OCTOBER 22

FLEETWOOD MAC



NOVEMBER 2

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DECEMBER 6-9

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DECEMBER 12

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SEVENDUST
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Tuesday 9.18

SEETHER
TREMONTI
BIG STORY
Saturday 10.6

NINJA SEX PARTY
Friday 10.19

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Monday 10.22

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LESLIE PLESSER

THE STAT SHEET

$28,132
Average cost of a wedding in Minnesota, according to 24/7 Wall Street

51,000
Number of people with blocked accounts at St. Paul libraries due to unpaid fines, which Mayor Melvin Carter wants to eliminate

18
Percentage of Trump voters who believe that white people using the N-word is racist

60%
Trump's disapproval rating, the highest since he's been in office

> **"It's the South's participation trophy for getting their ass kicked in the Civil War."**

Reader Alex Olzenak responds to "Who the hell wears the Confederate flag to the Minnesota State Fair?" at citypages.com.

MAKING AMERICA GREAT

JUST IN TIME FOR LABOR DAY, President Trump announced plans to cancel a 2.1 percent pay raise for federal workers, citing the need to keep the country on a "fiscally sustainable course."

The move comes on the heels of the Republican tax cut, in which 83 percent of the benefits went to the wealthiest 1 percent. This has led to declining corporate tax receipts, coupled with a rise in spending. Throw it all together, and the federal deficit is ballooning like the president's libido at a porn convention.

So it only makes sense that everyday workers play the fall guy. In the modern GOP, sacrifice is always better suited to those who have the least.

POPULAR STORIES
AT CITYPAGES.COM

Who the hell wears the **CONFEDERATE FLAG** to the Minnesota State Fair?

Brooklyn Center **ARBY'S SIGN** rewritten into racist message

U.S.-BORN AMERICAN CITIZEN in country legally charged in teen's death

Downtown Minneapolis arrest featuring Met Transit '**OFFICER OF THE YEAR**' goes viral [Video]

96.7 PRIDE RADIO abruptly replaced by KFAN Plus sports talk

A GOLDEN SCHEME

Rep. Jason Lewis' ties to a shaky Burnsville company

Lewis shilled for a Burnsville gold company that had its license suspended by the state.

AP/JACQUELYN MARTIN

To understand what Congressman Jason Lewis and Midas Resources have in common, it's necessary to understand the radio company he worked for: Genesis Communications Network.

Genesis, a Burnsville talk-radio network, was created in 1997 "as a way to fill the vast media void with hard-hitting programming highlighting the most detrimental events and topics to the public at the present time," according to its website.

Genesis doesn't make its money by charging syndication fees to radio stations, the way most networks do. Instead, owner Ted Anderson offers his content for free in exchange for the right to sell advertising on Genesis' programs, which featured Lewis and the network's biggest star, conspiracy theorist Alex Jones.

Anderson also ran Midas Resources. He would often appear on Genesis' programs to promote buying gold as an investment in an unpredictable economy.

Conventional wisdom says gold investments are a surefire hit with conservative audiences who distrust the greater world. In his three years with Genesis, Lewis did his part, telling listeners that "every portfolio needs a hedge for inflation," and that "gold has been the classic."

He also teamed with Midas to sell his 2011 book, offering it "FREE" with the purchase of a silver dollar from the company.

In 2013, Lewis cast aspersions on the idea that Washington "can spend or inflate its way out of a downturn." Call Midas today, the now-congressman told his listeners, and tell them Jason Lewis sent you.

Lewis quit his show the next year to begin a run for Congress. Anderson kicked $5,300 to his campaign. (Neither responded to interview requests.)

But by 2015, Midas was in trouble with the Minnesota Department of Commerce. The agency said Midas and Anderson "engaged in acts and practices that demonstrate they are incompetent, financially irresponsible, and otherwise unqualified" to sell gold, and that they "regularly misappropriated money received in the course of buying, selling, soliciting, or marketing bullion coins or investments in bullion coins."

Midas "routinely" failed to get customers their gold in a reasonable amount of time, the order continued, and misrepresented the terms of sale and delivery. The company's bullion registration was suspended.

Midas is still around, though it now sells "supplements" providing "the highest quality essential nutrients that your body needs for optimal health."

And like Lewis, Midas will stay in business as long as people are willing to buy what they're selling. —HANNAH JONES

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Don't Fear the Renter

Minneapolis 2040 scares the city's rich. Is that such a bad thing?

Mike Mullen

Let's take a minute to thank Heather Worthington, executor of a thankless task.

As a long-range planner for the city of Minneapolis, Worthington has attended an estimated 50 public meetings for Minneapolis 2040, the ambitious plan to make the city a bigger and better place.

Her job is to offer information, then get yelled at. She takes notes about what's being yelled, and thanks the shouter for their comment. The only thing she's not doing is wiping the spittle from their mouths.

People who show up angry are almost uniformly older, white, well-to-do homeowners. Despite Worthington's assurances, they slam her and the city for this nefarious plot to seize homes and whole neighborhoods, turning them over to a cabal of jackbooted bureaucrats, treacherous real estate developers, and—scariest of all—renters.

Worthington and 14 staffers are racing to incorporate these 10,000 comments into a second draft. A typical entry: "I can't find it here, but have read in the paper about changing zoning to allow small apt. Bldings in all mpls neighborhoods. This is a terrible idea and will ruin some of the most lovely neighborhoods in the city."

There's a reason you can't find this information. It's not in there. What is: the prospect of "upzoning" every parcel of housing to allow for the construction of multi-unit housing, up to four-plexes. Currently, with the exception of areas around downtown and a few thin patches here and there, almost every inch of the city is reserved for single-family homes.

If that sounds boring, you should try reading all 265 pages of the plan. Few do, not that it's stopped any from yelling at Worthington or putting "DON'T BULLDOZE OUR NEIGHBORHOODS!" signs on carefully landscaped south Minneapolis lawns. To residents in the city's most expensive neighborhoods, the plan looks like an act of war, a Trojan Horse that will break open to spill out a horde of transient youths.

Fears of a bulldozer apocalypse are "ridiculous," says Council Member Linea Palmisano, who's fighting for—and getting yelled at "once a day" by—residents of the affluent Southwest neighborhoods with most of those signs. Under state law, only properties deemed "70 percent blighted" can be taken under eminent domain. The only way a developer's getting the keys to your house is if you sell it to them.

They'd have to pay a pretty price in Palmisano's ward, or in parts of Lisa Goodman's, which includes Kenwood and Cedar-Isles-Dean. Let's start the bidding at $600,000 and work up from there. Add at least $100,000 for demolition. Throw in the cost of a new multi-family structure, and the price comes out to well over $1 million. The resulting rents will not exactly be cheap. If the surgeon next door moves out, he'd likely be replaced by three nurses and a college professor.

Palmisano, who bought in Southwest at age 24, says you don't trade in your values on closing date. Her constituents are getting criticized by others—sometimes even city staff—if they oppose four-plexes.

"They are basically told it's just due to their inherent-born racism," Palmisano says. "It's a great way to end a conversation."

Renters make up a slight majority of the city's population, but meetings are inevitably dominated by a certain kind of person—and not the ones hustling to feed the kids before picking up a second shift waiting tables.

"Upper-middle-class folks have the flexibility to engage in a process like this," says Council Member Jeremiah Ellison, who represents a big chunk of north Minneapolis.

Like those rich folks, Ellison doesn't quite trust developers to act in the public interest. Neither does Council President Lisa Bender, which is why they're pushing for "inclusionary zoning"—meaning new development must make a set percentage of units affordable—and a "renter's bill of rights." To just throw the doors open might turn Minneapolis into San Francisco or Boston: desirable cities cleaving ever-wider into groups of haves and have-nots, those who own and those who never will.

Whether the four-plexes piece survives, we won't know until late this month. If so, Goodman worries owners will take the money and run for the downsized life.

"If somebody lives in a house they bought 30 or 40 years ago for $300,000," she says, "and it's now valued at $900,000, and they can no longer afford the property taxes on it, that's often the cause of people moving."

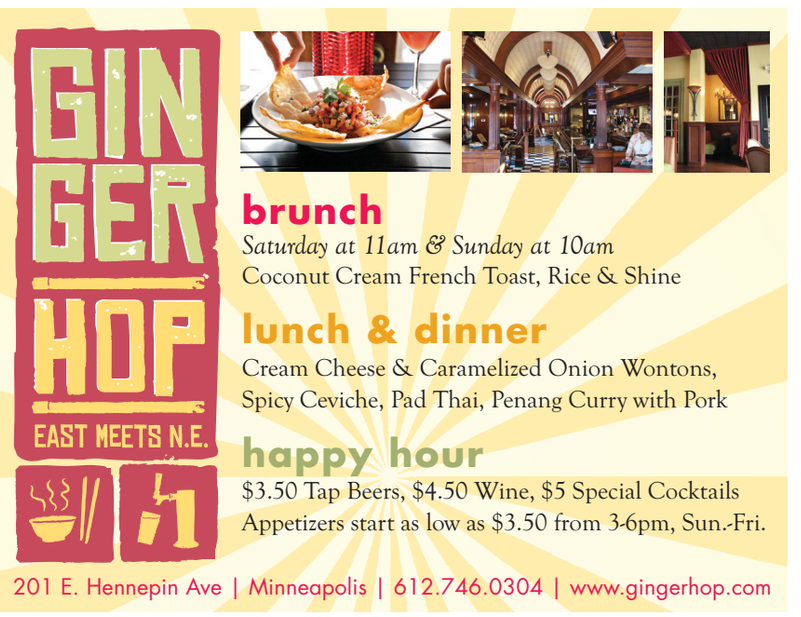
That's sad, but tragedy plays out on a sliding scale. Try telling one of Ellison's constituents how hard it is to own something worth so much you can't resist selling it.

Bender, whose Wedge-and-Whittier neighborhood is 80 percent renters, understands concerns about rampant teardowns. Lately, she observes, most have been occurring in Southwest, the same neighborhoods churning out angry commenters.

"They're tearing down single-family homes, and then building larger single-family homes."

Minneapolis is growing, and property values are going up. Those who own are fortunate. On average, Twin Cities homes gained 7 percent in value in each of the last two years, an enviable appreciation rate—one our market does not afford renters or the public servants who don't dread them. CP

mmullen@citypages.com
*Follow Mike on Twitter: @mikemullen_*



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They Come In Peace (sort of)

FABIO MICHELE CAPELLI

Coyotes find a bountiful new home in the Twin Cities

BY SAWYER RUTAN

The runner rounded a bend along leafy West River Parkway in Minneapolis, weaving to avoid bicyclists.

Suddenly, a fearsome shape loped onto the path from the dappled underbrush. Beady eyes, narrow grin. Thick, mottled coat. A bit too small for a wolf, but clearly not a neighborhood pet.

Both stood still, staring at each other. One, a trembling runner, the other a feral animal.

Instinct took the initiative. The animal fled, disappearing through the tree line. The runner wiped his brow.

Meet the urban coyote.

Coyotes have been streaming into southern Minnesota for decades, and encounters in the metro area are multiplying.

"I didn't even think there were any coyotes here in the city," says runner Hayden Rutan, a law student and this writer's brother.

City people aren't accustomed to sharing space with wild animals, especially those that at least appear to be dangerous. We make exceptions for squirrels and rabbits, though gardeners aren't especially fond of the latter. We barely tolerate raccoons, save for those skilled enough to climb St. Paul skyscrapers on video.

Yet where prey lives, predators hunt. A city teeming with rodents and overflowing with garbage presents too much bounty to pass up.

Though the DNR does not perform coyote counts, rough estimates show populations gradually rising in the Twin Cities since the 1990s, while simultaneously diminishing in the north woods. From Chanhassen to South St. Paul, Eagan to Coon Rapids, sightings have risen substantially.

"They're secretive, but they're not intimidated by people, and they can adjust very easily," says Peggy Callahan, director of the Wildlife Science Center in Stacy. "It doesn't take much intelligence to find a place where you can eat rats and mice and garbage and deli food."

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WILDLIFE SCIENCE CENTER / JENNI BIDNER

Coyotes are more terrified of us than we are of them. Attacks are exceedingly rare.

That's left a growing number of Twin Citians with a personal story to tell.

"I noticed a coyote twice in the last month," says accountant Catherine Jordet, who lives in St. Paul's Macalester-Groveland neighborhood. "One was walking along the sidewalk across the street as I walked to the bus stop in the morning," she says, admitting to feeling a little edgy at the sight. "I grew up in the country and heard them howl before, but not in the city."

House painter Gordon Reger sees them regularly near West River Road and Highway 610, "mostly just sitting in the grass, watching traffic."

Down in South St. Paul, "there are coyotes all around the pond near the airport," says Dick Holtz, a St. Paul barber whose girlfriend lives near the South St. Paul Municipal Airport. "They keep the geese off the runway."

Despite their increasing proximity, our understanding of coyotes remains elementary at best.

—

The fact that coyotes still thrive is a testament to their survival skills and intelligence. Averaging just 30 pounds, they are relatively small and weak. They can't rely on superior size or power to bring down large game, so they evolved along a similar path as humans, developing savvy and cunning over size or strength.

Once they reach 12 weeks, they learn to hunt small prey and survive on their own. Unlike wolves, coyotes prefer solitary quests for food, though groups occasionally team up to take on larger prey.

Their primary food sources are small rodents and mammals, supplemented by berries and other fruit. Strong stomachs let them eat most anything, including carrion and garbage.

But they're also more terrified of people than we are of them, and instances of attacks are exceedingly rare. In Minnesota, there has been just one reported case. Last October, something bit a 57-year-old Apple Valley woman in the face as she and her husband jogged in a park. They thought it was a coyote, but the animal was never found.

Despite the rarity of attacks, some worry that an influx of coyote-human interactions will result in more.

The Pioneer Press' Joe Soucheray recently penned a column in response to St. Paul Animal Control Supervisor Molly Lunaris' live-and-let-live approach to the animal. He cited a 1981 incident in which a coyote dragged a 3-year-old girl from her driveway in Glendale, California, breaking her neck. He also noted an April attack on a 5-year-old girl in Mount Pleasant, New York, in which police had to shoot the animal.

"Most of us cannot identify with that mindset," Soucheray wrote of Lunaris. "Coyotes are deceitful opportunists. They are not cute or fluffy or otherwise warm and caring.... Given half a chance, they would tear a 2-year-old child apart."

Steve Stenzel came face-to-muzzle with a coyote while running on River Road near the Lake Street/Marshall Avenue bridge. "It was the biggest coyote I've seen, and it was scarily bold," he wrote in a post on Nextdoor. "Pet owners, beware!"

Sherry Ladig, who lives on Summit Avenue in St. Paul, issued a similar warning: "Small dogs—and kitties, too—lunch by any other name to a coyote. I know lots of folks let their kitties roam, but these guys are hungry (and fast), and cats are the perfect size meal. Be careful!"

Still, the animal's fans seem to equal its critics. Residents in Highland Park created a fan page celebrating the "#HIyote" with memes and jokes.

DAVID JOLES/STARTRIBUNE

A coyote spotted on Como Lake in St. Paul, where sightings are rising.

The truth is, coyotes aren't naturally aggressive toward humans, and will generally ignore us unless they feel threatened. The real danger comes in allowing them to become too comfortable around humans, which can increase the likelihood of stalking cats and dogs, and potentially small children. Coyotes that no longer fear humans have no problem strolling through neighborhoods or playgrounds in broad daylight, undeterred by warning shouts.

The quickest way to habituate a coyote is to feed it, the most common cause of attacks on people. It essentially teaches coyotes that humans mean them no harm.

That's a departure from how they've long viewed people, since humans are the animal's most ruthless predator. Through the 19th and early 20th centuries, the United States waged a crusade against wolves and coyotes, rationalized by a commitment to the mass farming of livestock.

Between the 1930s and '60s, for example, the U.S. government spent millions developing poisons like strychnine, which was mixed into bait and seeded across the country. An estimated 6.5 million coyotes were exterminated between 1947 and 1956 alone. The killing was cheap and easy, and men made small fortunes selling hides for $1 a pelt.

We now know better than to hunt animals with poisoned bait, given the environmental impact. Yet coyote hunting is not regulated in most of the United States. Only Alaska has a bag limit, a maximum kill of two a day.

The animals are trapped for their pelts, which are soft and warm and can fetch a good price with taxidermists or coatmakers. In many states, coyotes are still seen as threats to livestock and deer populations, with bounties offered for their hides.

Rarely do hunters need such an excuse. From the Midwest to the South, there are dozens of tournaments built around who can kill the most. This year, the West Metro Coyote Tournament in Watertown, Minnesota, brought together 87 sportsmen and women, leaving 18 coyotes dead.

Conservation groups in Oregon, California, and Idaho have successfully petitioned for reductions or outright bans on the sport. Minnesota has not. The DNR reports that roughly 4,000 coyotes are killed annually by trapping or shooting—a figure that doesn't account for unreported killings on private land.

—

The disappearance of wolves from their post-colonial habitats demonstrates the success of America's war on wolves. But efforts to decimate coyotes have been much less successful. Ironically, the attempted slaughter was the catalyst for their expansion across America.

Coyotes adapt easily. When wolves disappeared from much of their habitat in northern Minnesota, for example, coyotes quickly took their place. Now, as wolf populations rebound, coyotes are gradually leaving the area.

Coyotes are social, vocal animals. Spend a night in the Minnesota countryside, and there's a good chance you will hear the howls and yips of a den.

Their communication acts as a roll call of sorts. If a pack doesn't hear enough response to its calls, an automatic primal trait is triggered to produce larger litters. Females double their litter sizes, giving birth to as many as 16 pups. This has enabled them to survive amid predators and extend their range far from original habitats.

After a cull by hunters, populations can bounce back within a year. More coyotes

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ROGER EGGE

As northern Minnesota wolf populations rebound, coyotes are migrating south.

means more mouths to feed, resulting in increased attacks on livestock and pets.

A hundred years ago, coyotes were nonexistent east of the Great Plains. European settlers called them "prairie wolves." Now they live in every major city, coast to coast.

California has had trouble for decades. Most of the reported attacks since the 1980s—an estimated 200 or so—have been in Southern California, where the animal has roamed for thousands of years.

The state has tried everything from hiring hunters to using snare traps, then releasing their catch in the country. Nothing has worked. Removing coyotes from one area only invites others to fill the void.

Since 2005, sightings have skyrocketed in Denver, where they're found lurking around parks and elementary schools. Colorado began to study their behavior, diet, and where they were sighted. Researchers found they were drawn to high rodent and rabbit populations, garbage, bird-feeders, and pet food left outdoors. Conversely, the more abundant the natural prey—say, prairie dogs—the lower the rate of human-coyote conflict.

The city went to work training park staff and residents to haze the animals with air horns, rattles, and squirt-guns. It worked. Sightings plummeted in a matter of months.

—

Still, the danger to small pets and perhaps children does exist. While most large domestic dogs can fend off an attack, smaller dogs and cats look like appetizing meals. Coyotes have been known to occasionally stalk dogs along sidewalks and park trails. The most aggressive will even attack dogs in backyards.

The conflicts follow a tried-and-true pattern. A dog notices an intrusive animal behind the bushes and, dutifully defending its territory, immediately gives chase, only to land in the jaws of its street-wise foe. A short flurry of bites and shrieks will ring through the air. Lucky dogs are saved by their owners before getting too badly hurt.

In 2011, a Schipperke named Smokey was strolling around a yard in Edina when a coyote snatched it up. Smokey's owner rushed to its rescue, making herself as big as possible while yelling at the coyote and chasing it off.

Last December, a coyote was spotted stalking pets near St. Paul's Hidden Falls Regional Park. The curious animal circled wary park-goers, coming within 10 feet of a man and his puppy. A cop fired a warning shot, scaring it away.

But in urban holy lands of half-eaten fast food, coyotes aren't inclined to chase down Shih Tzus for breakfast. Dogs and cats are viewed more as competition than lunch. Research from Denver found that pets comprise less than 5 percent of their diet.

Yet there's little comparable research in the Twin Cities. Samantha House, a researcher with the Mississippi National River and Recreation Area, has been tailing elusive coyotes for two years. At "howl stations" scattered from Hastings to Champlin, volunteers broadcast pre-recorded howls, then measure the local den's territorial warning reply. Trail cameras also hint at a pack's health and size. They appear to be thriving.

Though St. Paul Animal Control has encouraged residents to report problems, those issues seem few. The city is committed to using non-lethal means. It has yet to resort to killing. "We've found hazing to be effective," says Lunaris.

And there's a good chance it will remain that way—as long as people don't feed the coyotes.

Sawyer Rutan is a freelance writer focusing on the outdoors.

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BY HANNAH SAYLE

DON'T TRY THIS AT HOME

I followed Vogue's "Wine and Eggs" diet so no other woman has to

PHOTO BY EMILY UTNE. WALLPAPER AND TABLE FROM SOUTHSIDE VINTAGE. GLASS FROM FIND FURNISH.

"This is interesting," the nutritionist says. "Thank you for sharing it with me."

The 1970s *Vogue Body and Beauty Book* I've brought along is open in front of her, alongside floppy pats of rubberized foods—a pile of carrots, a chicken breast, a serving of rice—that she uses to demonstrate portion sizes. I've turned the page to show her a recipe for the "Wine and Eggs" diet, a three-day regimen to lose five pounds. She lets the book fall shut and silently slides it back across the table to me.

"Yeah, it's weird," I mumble, tucking it into my bag. "Just wondering what your thoughts were."

She offers no further thoughts. I do not offer her the information that I have, in fact, already done the diet.

In 1977, someone named Bronwen Meredith wrote a compendium of body and beauty advice in partnership with British Vogue. Its target audience appears to be any adult woman who, upon waking one morning and noting her human body, wonders what it is and how it was made. There is a chapter called "Limbs."

The inside flap of the cover is grotesquely blunt: "All women have bones, flesh, fat, skin, and hair—all these present problems in varying degrees. What they are and how to overcome them are the subject of this book."

Though curious—what are bones and how do we overcome them?—I am here for something else. Weeks earlier, a Twitter user named Caroline (@curlywine) shared a photo of the "Wine and Eggs" diet on Twitter, and not satisfied to simply let its absurdity wash over me, I went online and tracked down the book containing it and ordered myself a copy. Then, for no reason at all, I committed to bring the tweet to life.

The regimen is, to its credit, very simple. Followers are directed to consume:

For breakfast, one egg, hard-boiled; one glass white wine (dry, preferably Chablis); and black coffee of an unspecified amount.

For lunch, two eggs (hard-boiled is best but poached if necessary); two glasses of white wine; and more black coffee.

And for dinner, a five-ounce steak, grilled with black pepper and lemon juice; the remainder of the white wine (one bottle allowed per day); and, yes, before bed, more black coffee.

But for all its simplicity, questions remain. Why Chablis? Why poached eggs, only at lunch and only "if necessary"? How can anyone drink this much coffee in a day without slipping into a dissociative fugue and taking out a small business loan in another state?

The eating plan is filed under the category of "Crash Diets," alongside other wildly evocative titles such as "Milk and Banana," "Banana drink," "Honey and Egg," and "Fruit Only." In the "Drinker's Diet"—somehow distinct from the "Wine and Eggs" diet—you are invited to enjoy two shots of clear grain alcohol at lunch and two more shots at dinner.

On a Wednesday morning, with permission from my editor, the breakfast table is set: one egg, one fresh mug of undoctored java, and a chilled glass of white wine.

The first glass of the day is surprisingly natural, too natural—the way it eases you from sleep into the eddy of the workday. Not that I plan on working much during these three days. "I don't know how anyone would do this diet and go to work or really leave the house at all," a wide-eyed friend opined as she read the menu.

At first repast, the diet appears to be painless, even easy. The coffee keeps me alert and the egg feels substantial enough. As I build a warm glow from the wine, it really feels like this might be the secret nutritional code to unlocking a sexy metabolic homeostasis. All the *Vogue Body and Beauty Book* babes are lithe and naturally pretty, their skin taut, their eyes bright, their lips perpetually moist.

I wake up Thursday morning and feel surprisingly not hungover. If it's possible, I feel refreshed. Much like the joyless drinkers of Soylent, I find relief in knowing exactly what I will eat all day long. Plus, right when the hunger starts to gnaw, the wine kicks in and the world goes all rose-colored. You know how smokers talk about their first cig of the day? That's my breakfast wine. It feels so right.

I pour a crisp glass of white wine to get the engines going and then cruise through to lunch, where time slows: I take great pains to enjoy the spring of every egg white and the richness of every yolk. I was worried the white wine and the coffee would turn my insides into battery acid, but I feel light. Perhaps I will try some of the stretches the nubile ladies of the *Vogue Beauty and Body Book* seem to be enjoying so much.

Then, at 3 p.m., I hit a wall.

The jig is up. My body has discovered the ruse and now, like a caged animal, wants its regularly scheduled food. "Where is the yogurt?" it cries. "The vegetables? The bread?" I beg it to be quiet; I promise it wine and steak. I muscle my way to—and through—dinner and pray for sleep.

I wake up on day three feeling truly ill. Uncorking the bottle with a wince, I go, sip by sip, through my glass, like a toddler choking down Pedialyte. The nutritionally dense egg evaporates in my stomach like a star swallowed by a black hole.

By 11 a.m., the situation is deteriorating. My entire body is a hungry mouth and my brain is a torture chamber. I spend the expanses between meals willing time to move along faster; I spend my meals trying to slow it down again. After lunch, I realize there is only one more steak-and-wine to go, but the thought is no solace. I see the hours stretch before me.

Have you ever been psychically dismantled by a handful of peanuts? The *Vogue Body and Beauty Book* can take you there. I see them, and what begins as a gentle whine progresses to real, honest-to-god tears. I crack and pour roughly 25 peanuts into my greedy palm. They are the most incredible thing I have ever tasted.

I do not remember my final dinner. It is a blur of misery. It's Friday night and I have plans to see friends, but I have to cancel. By the time I wake up on Saturday morning, thinking about how I will piece my body back together after the crash, I am not as interested in food as I thought I would be. All the better, since my soft palate is extremely tender. I try to eat a piece of bread and it tears at the roof of my mouth. Why am I enemies with the thing I need the most? Will I ever eat again? How did I get here?

Caroline. Caroline from Twitter.

"It's not the strangest diet in the book," she writes. "There's one that calls for daily injections of HCG (human chorionic gonadotropin from the urine of pregnant women)."

She tells me she used to admire all the beautiful women in the *Vogue Body and Beauty Book* when she was little. She came across a copy of it recently, and, like most sane adult humans, chuckled at the suggested regimens. She's got a baby, so dieting and daytime drinking and dieting by way of daytime drinking are all out of the question.

"Much as I love eggs, and white wine, I didn't consider trying the diet," Caroline says. "However, the interest people took in the diet did prompt me to try a bottle of Chablis."

What a sensible response to a funny internet joke.

As for me, I begin eating normally again by Sunday. My soft palate recovers, and peanuts no longer taste like ambrosia. I surpass the promised five-pound loss and shed a full six pounds in three days. My clothes fit more comfortably. "I mean, it wasn't worth it," I say, mindlessly smoothing my hands over my slimmer hips. "I would not say that I recommend it."

Within three days I gain it all back.

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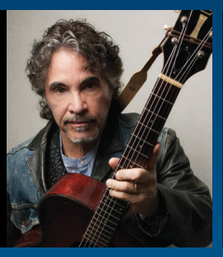
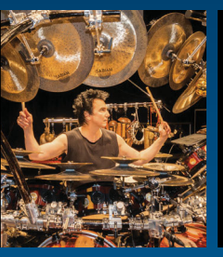


Jonatha Brooke

SEP 20
7PM

Terry Bozzio

SEP 21
7PM



Nachito Herrera

SEP 22
7PM

A Tribute to Aretha Franklin with Ginger Commodore

SEP 23
7PM

Dear Lenny: Bernstein's Life in Songs & Letters

OCT 3
7PM

Madeleine Peyroux

SEP 25–26
7PM

Matt Andersen

OCT 1
7PM

Jane Monheit

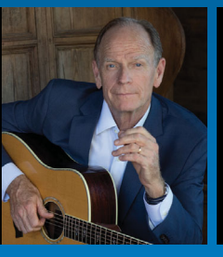
OCT 2
7 & 9PM

Sammy Miller and The Congregation

OCT 3
7PM

Livingston Taylor

OCT 4
7PM



LowDown Brass Band

OCT 5
10PM

A LIST

SATURDAY An epic garage sale at the California Building **P. 22**

SUNDAY Beyond Siah Armajani's bridge at the Walker **P. 23**

THURSDAY 9.6

COMEDY

MARC MARON

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Depending on when you got on board, you may know Marc Maron as a standup comic, TV host, radio talk show personality, actor, or podcaster. Many people know him as the first and last things on that list. The New Mexico native started his comedy career in Boston before spending time in L.A. and eventually heading to New York. Along the way he co-hosted *Short Attention Span Theater* on Comedy Central, hosted a talk show on the now defunct Air America radio network, and kept doing standup. Seeming to always miss that one big break, he went back to Los Angeles and made his own. Partnering with his former Air America producer Brendan McDonald, he created the super-hit *WTF* podcast. The success of that show helped land him his own TV series, which ran for three seasons on IFC. More recently he's been seen as Sam Sylvia in the Netflix series *GLOW*. Though he could easily fill a theater or rock club, Maron will perform in the element he prefers most: a comedy club. 18+. 8 p.m. Thursday through Saturday; 10:30 p.m. Friday and Saturday. $33; tickets are sold out. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday—P.F. WILSON**

"Aragti Wadaag" showcases Somali-American art.

TARIQ TAREY, ILLUSTRATION BY AMANI M

FRIDAY 9.7

PARTY

WAM-O-RAMA

WEISMAN ART MUSEUM

WAM-o-Rama, the Weisman Art Museum's art party series, returns this week with a variety of offerings. Bohemian Press, makers of delightfully edgy greeting cards, posters, and calendars, will be on hand to make some live print art, including T-shirts. Hosts WAM Collective will give tours of the galleries, and Mesa Pizza will serve eats. The evening will also include live music from Papa Velvet & the Good Ghost, Henry James Patterson, and YAM HAUS, plus a dance performance from Anna Marie Shogren. Be sure to stop by the photo booth for a memento of your evening. 6 to 11 p.m. Free. 333 E. River Pkwy., Minneapolis; 612-625-9494.**—JESSICA ARMBRUSTER**

THEATER

WAIT UNTIL DARK

THEATRE IN THE ROUND

Popularized by the 1967 film version starring Audrey Hepburn, *Wait Until Dark* remains one of the most renowned of stage thrillers, a claustrophobic potboiler pitting a blind housewife named Suzy against three menacing criminals. As written by Frederick Knott, the play is a masterwork of escalating tension, as the crooks initially assume false identities in an effort to dupe their intended victim. When their ruse begins to fall apart, more desperate measures are enacted. Jeffrey Hatcher's 2013 update of the play retained all of the essential ingredients of nerve-rattling suspense while reinforcing the sinister atmosphere with classic noir sensibilities. This revision of *Wait Until Dark* serves as the basis for Theatre in the Round Players' season-opener, a choice that should prove particularly intense within the intimate confines of the company's signature circular stage. Hatcher's version features a progressive depiction of the main protagonist. In an empowering break from the cliched role of an imperiled woman holding out for rescue, Suzy must utilize her own resourcefulness to turn the tables on her tormentors, particularly during the riveting climax in which Suzy relies on her blindness to make one heart-racing life-or-death gambit. 7:30 p.m. Fridays and Saturdays; 2 p.m. Sundays. $18-$22. 245 Cedar Ave., Minneapolis; 612-333-3010. **Through September 30—BRAD RICHASON**

PERFORMANCE

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CONTINUED ON PAGE 21 ▶

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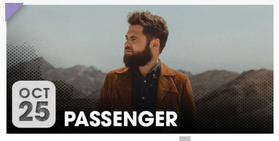

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FRIDAY, SEPTEMBER 14

UP NEXT TURF CLUB

POOLSIDE
W/ NEIL FRANCES
WEDNESDAY, SEPTEMBER 5

BIG BUSINESS
W/ BUILDINGS
THURSDAY, SEPTEMBER 6

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FRIDAY, SEPTEMBER 7

DUSTY HEART AND UNDER VIOLET
W/ NONA MARIE (DJ SET), CHASTITY BROWN (DJ SET)
SATURDAY, SEPTEMBER 8

Steve'n'Seagulls
W/ RESTLESS LEG STRING BAND
SUNDAY, SEPTEMBER 9

PHANTOM HEART
W/ EXACTLYNO, TIMBRE GHOST, PIANO STAIRS
WEDNESDAY, SEPTEMBER 12

WHITE DENIM
W/ ROTEM
THURSDAY, SEPTEMBER 13

ROONEY
W/ MATING RITUAL, HALFLOVES
FRIDAY, SEPTEMBER 14

UP NEXT OTHER VENUES

AMANDA SHIRES
W/ LEAH BLEVINS
FINE LINE
THURSDAY, SEPTEMBER 6

HOT SNAKES
W/ BLAHA, BUTCHER'S UNION
FINE LINE
THURSDAY, SEPTEMBER 13

toe
W/ JACK GRACE
FINE LINE
FRIDAY, SEPTEMBER 14

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W/ OUGHT
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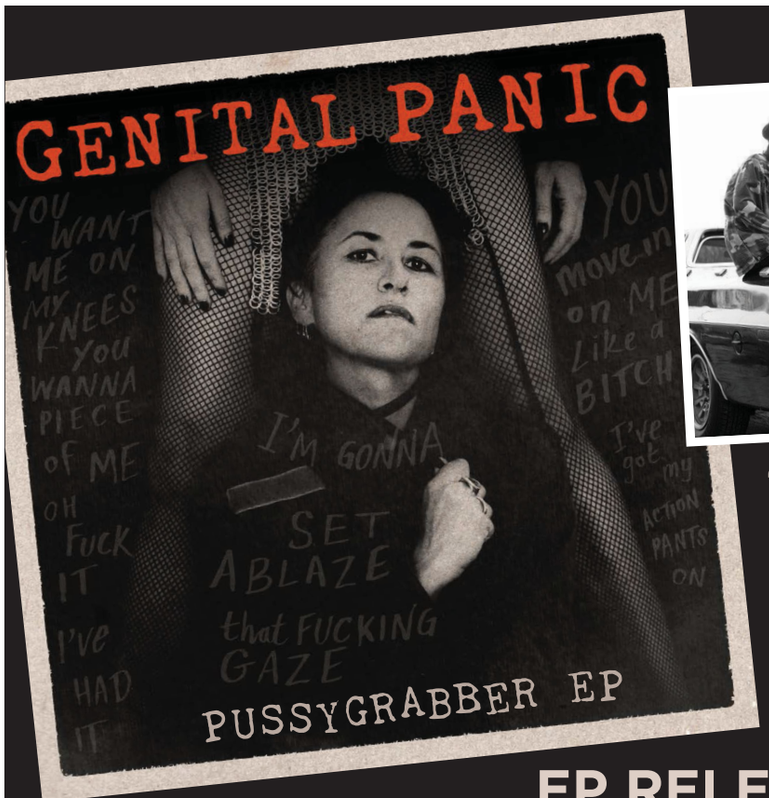

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CONTINUED FROM FRIDAY ▶

ART/GALLERY

MELISSA BORMAN, SHANNON ESTLUND

ROSALUX GALLERY

Women and nature have always been inseparable, whether the context is biological, mythological, psychological, theoretical, medical, or academic. Still, when female artists turn their attention to the natural environment, the frisson that arises from seeing women in the wild—from a woman's perspective—can be revelatory. Painter Shannon Estlund and photographer Melissa Borman return to the wild in dual exhibitions, with work that blends mystery with realism that takes viewers back to the primordial garden. There will be an opening reception from 7 to 10 p.m. Friday, September 7. Free. 1400 Van Buren St. NE, Minneapolis; 612-747-3942. **Through September 30—CAMILLE LEFEVRE**

PERFORMANCE

COLLAB

SOO VISUAL ARTS CENTER

It's not so much a trend, perhaps, as a return to the interdisciplinary collaborations that marked the fertile arts scene of the 1950s, '60s, and '70s. We're speaking here of dance in museums, or in the case of this event, an art gallery. Nonetheless, anytime Laurie Van Wieren is on the docket (who finally, at long last, was selected in 2018 as a McKnight Choreographer Fellow), it's a cause for celebration—as well as forays into the silly and cerebral. Here she's helping launch a new series, Collab, with contributions by collaborators that include an exhibition, a live reading, costumes, and environmental design. The unparalleled Judith Howard, along with Marggie Ogas and Lauren Coleman, accompany Van Wieren on the floor. 6 to 9 p.m. Free. 2909 Bryant Ave. S., Minneapolis; 612-871-2263.**—CAMILLE LEFEVRE**

COMEDY

NOAH GARDENSWARTZ

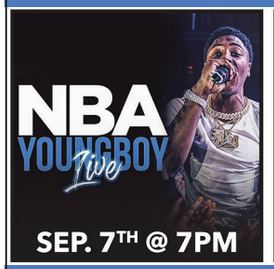
RICK BRONSON'S HOUSE OF COMEDY

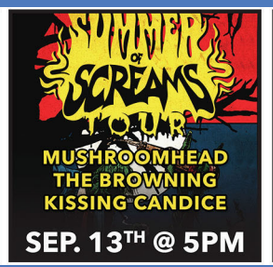
Noah Gardenswartz's stage manner is low-key, but he's become more animated as his career moves forward. "I guess you could call it a natural progression," he says. "I think just through performing more and more I might have gotten slightly more animated, but I would argue that my style in general is still very laid-back." Having become a headliner, he's very conscious of his pacing and delivery. "Over the last few years I've made an effort to not be monotone on stage," he says. "With today's shrinking attention spans, if you're up there talking for an hour and not really moving or changing the tone of your voice, people tune out." Gardenswartz mostly draws inspiration from his personal life, and while traveling to different cities helps that, he also likes to relax when he has the rare

CONTINUED ON PAGE 22 ▶

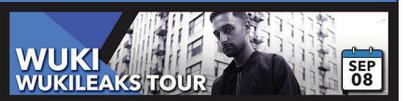
SKYWAY THEATRE PRESENTS

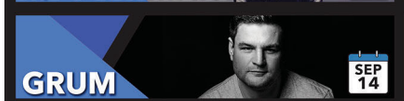
FEATURED SHOWS

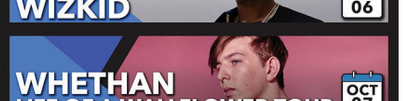


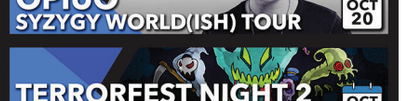


UPCOMING SHOWS









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11/03	BIG GIGANTIC	11/28	UNDEROATH
11/06	GOOD CHARLOTTE	12/01	SAN HOLO
11/08	MINNESOTA W/ ZEKE BEATS	12/02	VNV NATION
11/09	GIRLS NIGHT OUT	12/15	SHLUMP
11/10	AFTER THE BURIAL	12/21	RIOT TEN
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CONTINUED FROM FRIDAY ▶

chance to do so. "I'd love to tell you that I have the energy to go be adventurous," he admits. "If there is really something special in a particular city, then I'll go see it. But since I live in New York City, which is such a hectic, fast-paced town, honestly when I get to a town with a slower pace I really enjoy doing nothing." 16+. 7:30 and 9:45 p.m. Friday; 7 and 9:30 p.m. Saturday; 7 p.m. Sunday. $16-$58.40. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday—P.F. WILSON**

ART/GALLERY

STAND OUT PRINTS: AN INTERNATIONAL JURIED PRINT EXHIBITION

HIGHPOINT CENTER FOR PRINTMAKING

Back for a fourth installation, this juried exhibition highlights the huge variety of styles that printwork can come in. The show features prints from 75 artists working around the world, and each was selected from over 900 applicants. Jan Jahnke celebrates nature with abstract pieces while Lynnette Black's intaglio and stencil dances with details. Ellen Heck's woodcut and tinted portraits are a sunny delight, and Linda Whitney captures movement and rich costume tradition in her print of Native dancers. See them all—and many more—at Highpoint. The opening reception is from 6:30 to 9 p.m. Friday, September 7, and will also include tours of the print shop. Free. 912 W. Lake St., Minneapolis; 612-871-1326. **Through October 6—JESSICA ARMBRUSTER**

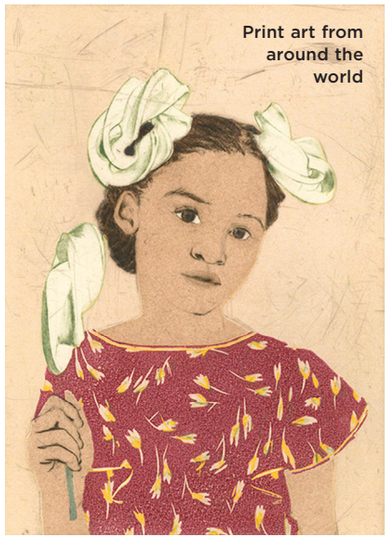
SATURDAY 9.8

ART

THIS IS OURS: OUR PARK, OUR LAKE, OUR TRASH

LAKE HIAWATHA PARK

What are we doing to preserve and protect the water that we love, revere, enjoy, and need in order to live? For three years, artist and activist Sean Connaughty has been wading into Lake Hiawatha to collect the trash that washes up on or near the shoreline. During this one-day exhibition, Connaughty and his collaborators will raise your consciousness. John Schuerman, whose politically inflected art is achingly humanist and emotionally resonant, is one of them. Erica Spitzer Rasmussen's pop-up paper shop invites visitors to make paper from local flora. Presley Martin's sculptures



ELLEN HECK

and installations are otherworldly, yet constructed from flotsam and jetsam. The event runs from sunrise to sunset, with a reception from 6 to 8 p.m. Free. 2701 E. 44th St., Minneapolis; 612-370-4930.**—CAMILLE LEFEVRE**

ART

SECOND SATURDAY & ART STUDIO GARAGE SALE

CALIFORNIA BUILDING

Each month, artists in the California Building in northeast Minneapolis open their studios up for special sales, receptions, activities, and demonstrations. This weekend, however, they will expand the event with pop-up shopping that goes beyond typical art offerings. Oddities to be discovered include ballet slippers, old frames, art books, antique furniture, and scratch-and-dent art pieces at bargain prices. Check out the fourth-floor lobby, where one artist boasts that you'll find tropical-themed items, kitschy knick-knacks, and possibly even a signed cookbook by Linda McCartney. For starving artists who need to get creative for cheap, many studios will also be selling things like secondhand art supplies and other related items. Stop by Mojo Coffee Gallery for free caffeinated beverages. 11 a.m. to 4 p.m. Free. 2205 California St. NE, Minneapolis; 612-788-5551.**—JESSICA ARMBRUSTER**

COMEDY

HE SAID - SHE SAID

NEW HOPE CINEMA GRILL

Twin Cities comedians Miss Shannan and Shed G have both proven themselves to be master entertainers. But how will they do as life coaches? This Saturday at *He Said - She Said*,

you'll get three great shows for the price of one at New Hope Cinema Grill (and, mercifully, none of those shows include a second-run screening of *Deadpool 2*). First, you'll get solo sets from both comedians, giving you the chance to see why they've been fixtures of the screen and the stage both locally and nationally for years. Miss Shannan is a regular part of *The Jason Show*, and has graced the airwaves as a DJ on a handful of Twin Cities stations. Shed G has been one of the most active and influential comedians in Minneapolis, helping to launch new showcases and comedy nights for black and urban comedians including his KMOJ Comedy Nights at the House of Comedy. After you've had the chance to laugh, both comedians will come together for a Q&A where you can ask them about anything, from love advice to career insights and everything in between. 8:30 p.m. $15. 2749 Winnetka Ave. N., New Hope; 763-417-0017.—**PATRICK STRAIT**

ART

ARAGTI WADAAG

DARUL QUBA CULTURAL CENTER

Soomaal House of Art is at it again, hosting its third-annual exhibition highlighting the talents of Somali artists here in the Twin Cities and around the world. Titled "Aragti Wadaag," which means "shared vision," the show features work by 12 artists: six from the U.S., two from the U.K., one from Canada, and one from Sweden. They'll be showing their pieces in at the Darul Quba Cultural Center, a mosque located in the Cedar-Riverside neighborhood. The collection includes drawings, photography, collage, painting, graphic design, poetry, illustrations, and installations made from metal, concrete, and wood. The reception this Saturday, September 8, features a tour of the exhibit, poetry readings, and a discussion with the artists from 5 to 8 p.m. 1501 S. Sixth St., Minneapolis; 612-332-0104. **Through September 30—SHEILA REGAN**

SUNDAY 9.9

ART/MUSEUM

SIAH ARMAJANI: FOLLOW THIS LINE

WALKER ART CENTER

There's so much more to Siah Armajani's work beyond the famous Irene Hixon Whitney Bridge connecting Loring Park and the Minneapolis Sculpture Garden. Born in Tehran and now a longtime Minnesota resident, Armajani has created pieces that balance such art and architectural styles as abstraction, constructivism, and Bauhaus with social and political content, poetry, computer language, and Persian calligraphy. The Walker has teamed up with the Metropolitan Museum of Art to create this comprehensive retrospective. The exhibition includes 150-some maquettes from his "Dictionary for Building" series, during which he disassembled and reassembled elements of residential architecture. Sculpture, models, and collages from an array of other series reduce his otherwise monumental works to a viewable, digestible size. There will be a free artist's talk at 5:30 p.m. Thursday, September 20. The exhibition is free with museum admission. 725 Vineland Place, Minneapolis; 612-375-7600. **Through December 30—CAMILLE LEFEVRE**

SIAH ARMAJAN

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FILM

THE KINGMAKER

Glenn Close earns the limelight as an overshadowed partner in *The Wife*

GRAEME HUNTER PICTURES/SONY

BY TONY LIBERA

They say behind every great man there's a great woman. In director Björn Runge's *The Wife*, that statement couldn't be more true.

Adapted from Meg Wolitzer's 2003 novel, the film tells the story of Joan Castleman (Glenn Close), wife of renowned author Joe Castleman (Jonathan Pryce). One day in late 1992, they're awoken by a phone call from Sweden. The man on the other end of the line informs them that Joe will be awarded the Nobel Prize in Literature. The two are so elated they get on the bed and literally jump for joy, with a grizzled Joe shouting, "I won the Nobel!" like a giddy child.

It causes Joan to pause, but it's unclear why. Soon, as guests swarm their house to congratulate the author, it becomes obvious that Mrs. Castleman is carrying some longstanding burden that is just now surfacing. Things get worse as the couple fly to Stockholm with their son, David (Max Irons), and as a hopeful biographer (Christian Slater) begins to pry at the past.

The Wife takes a clever approach at peeling away the layers of its story. The first act is fairly measured, bordering on slow-going, as the movie delves into what feels like a fairly generic tale of a famous author and his infidelities. But not long after, we grasp that there's a whole lot more going on here. As the movie jumps back and forth between the present and Joe and Joan's earlier life together, *The Wife*'s underlying conflict becomes leagues more complicated. Its opening scenes suddenly possess a gravity that snuck by us on first blush.

While the ingenuity owes to a few different parties—Runge's tactful direction, Jane Anderson's savvy script, and of course Wolitzer's story—Close's performance here definitely makes the movie what it is. In a lot of ways, the success of *The Wife*'s reveal is predicated on the subtlety with which Close plays out those first few moments. The momentum she carries from there—whether it's playing the patient matriarch or secretly simmering with anger toward her husband—sustains the picture. Her ability to offer clue after clue without really letting anything slip is an impressive display of calculated acting.

It's only after the Nobel ceremony late in the movie, when Close speaks her climactic line, that we get a real confirmation of floating suspicions. And even this delivery, as powerful as it is and heavy with dramatic irony, is downplayed with expert skill.

The Wife is about many things: writing, love, betrayal, misogyny, fame—but ultimately it's about one woman playing the hand life has dealt her, and carrying the weight that comes with that decision. Joan isn't completely innocent, and there aren't really any winners here. While that might make for a depressing life, the film's complexities, combined with Close's acting prowess fleshing them out, provides a phenomenal character study. After six Oscar losses for Close—tied for the most by any actress—it's a good bet she'll finally take home gold. CP

THE WIFE
directed by Björn Runge
now open, Uptown Theatre

THEATER

UMBRELLA COLLECTIVE

No longer "Savage," but still innovative

CARL ATIYA SWANSON

BY JAY GABLER

"A lot of people assumed that we were based in the suburb of Savage," says artistic director Laura Leffler, citing just one reason why the theater company Savage Umbrella recently changed its name to Umbrella Collective. "I'm not from here. I didn't even know that was a place!"

Founded in 2007, the company has produced a range of powerful, innovative productions. Recent shows have included *Ex-Gays*, staged in a Whittier church; *The Awakening*, an adaptation of Kate Chopin's feminist classic; and *The Ravagers*, a bloody drama presented in an ominous underground space behind Can Can Wonderland.

The company's upcoming season kicks off with the latest in its Night of New Works series. In a program that repeats each night from September 10-12 at Bryant-Lake Bowl, artists will workshop segments of three new plays in a way that showcases the company's collaborative creation process.

"We like to think of it as teaching other people our methodology," says Leffler. "Making a play through ensemble creation is much different than a playwright sitting down at a typewriter, as I assume Neil Simon always did."

One of the three plays is *Spook*, created by Ricardo Beaird and Suzanne Victoria Cross. "It's a ghost story," says Beaird, about a dressmaker with mirror-touch synthesia, "where someone sees a sensation, like sees someone being tapped on their shoulder, and then they will also feel that sensation."

NIGHT OF NEW WORKS
Bryant-Lake Bowl Theater
810 W. Lake St., Minneapolis
September 10-12; 612-825-8949

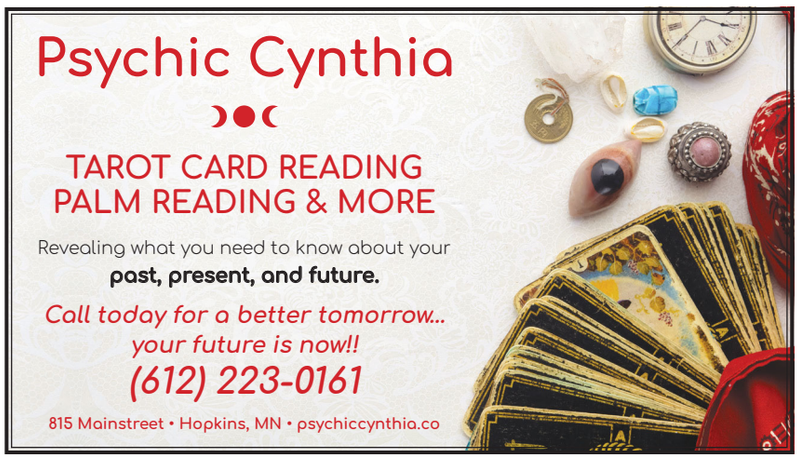
The piece, adds Cross, explores themes of grief and social pressure in a family drama about black ancestry. "We've been diving into this idea with giant poster paper on Ricardo's wall," she says. "We've been percolating about it for years."

Beaird and Cross are excited to be part of the Night of New Works. "This had been in our heads for so long," says Beaird, "and I thought it would be great to assemble a group of artists who we respect in a room to really dive in and see what this has become."

Umbrella Collective's process is helping Cross get comfortable in the world of devised theater. "I, as a trained stage manager, was terrified of this process," she admits. "It's a process of getting messy and really feeling the theme and vibrations of a piece, versus being scene one, scene two, scene three, how do we get it to opening night?"

The plays presented last year included *Dr. Falstaff and the Working Wives of Lake County*, the Mixed Precipitation picnic operetta that's currently touring Minnesota. "I really liked this open and forgiving process," says creator Scotty Reynolds. "That really encouraged risk-taking."

The Umbrella Collective team helps artists to curate the questions they're asking audiences, says Leffler, and to organize the resulting feedback. "Then we can sort of push their boat back off into the waters to continue sailing forward."



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STREET *Style*

GARDEN PARTY Strolling through the Minneapolis Sculpture Garden. **BY PIERRE WARE**

ADAM VAIL
17, STUDENT

What are you wearing?
Guess David Sayer striped tee and black slip-on Vans.

Describe your style:
My style is more how I wear it than what I'm wearing. I usually wear a lot of thrifted clothes in unique combinations.

What is the last clothing item you bought?
The green swirl Spitfire hoodie while I was in Colorado.

KATE ERICKSON
AGE AND OCCUPATION NOT PROVIDED

What are you wearing?
Eddie Bauer cotton sweater, pants from Screaming Mimi's (vintage shop in NYC), shoes from Casa del Bianco in Milan, Céline tote bag, lockets from family, Ray Ban aviator sunglasses.

Describe your style:
Minimalist, traditional-modern: black, white, and lots of neutrals with an occasional injection of color and always an elegant drape and structure for my 6' 1/4" frame.

What is the last clothing item you bought?
Vintage '70s Shannon Rodgers for Jerry Silverman cream microsuede box jacket.

DESHAUN CHIE-WALKER
19, STUDENT

What are you wearing?
A NASA astronaut shirt with sweat shorts and Nike Air socks with Air Jordans.

Describe your style:
It's more of a '90s style.

What is the last clothing item you bought?
Air Max 97 and some blue jeans.

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thu : september 6
9:30pm : paul fonfara, nic garcia

fri : september 7
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10pm : le cirque rouge cabaret & burlesque show 15th anniversary celebration!
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sat : september 8
7pm : trivia mafia presents
331 drinkin' spelling bee
10pm : calamity and the owl dingus, circle of heat

sun : september 9
2-4pm : dr. sketchy's anti-art school
8pm : trivia mafia

mon : september 10
8pm : the roe family singers
10pm : doug otto and friends

tue : september 11
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Trash Catties, Sharon is Karen
9/15 . . . . . .Evening Show
The Long Odds, The Wild Vylets,
Tony Sig, Zaq Baker, Arren Fenzi
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TANGLED ROOTS

Recent albums from Neko Case and Amanda Shires map uncharted territory

Neko Case

COURTESY OF THE ARTIST

BY KEITH HARRIS

In a lot of ways, the past kinda sucked. And as the language of defensive Americana traditionalists occasionally (if inadvertently) echoes that of more dangerous political reactionaries, it's a good time to ask why anyone would want to do things the way they've always been done. Two recent albums from Neko Case and Amanda Shires (both of whom happen to be in town on Thursday night—Case at the Palace Theater, Shires at the Fine Line—and both of whom emerged from the artier fringes of country music) center on the question of what an artist can do when her roots don't nurture her but instead tangle her within a painful past.

Fans and critics have been reducing the complexity of Case's voice and writing to the blunt cliché "a force of nature" so routinely it's now practically a reflex. True, that's a comparison she's courted, at least since *Middle Cyclone* in 2009. And sure enough, on the first song on her new album, *Hell-On*, the title track, a waltz, she limns the divine in stark and allusive imagery ("God is a lusty tire fire") en route to casting herself as "an agent of the natural world." But Case's identification with the vengeful elements of the physical world is just one aspect of her persona—she's forever aphoristically redefining herself over the course of a song.

And her voice establishes such a clear, commanding *presence* she can shape-shift in this manner without ever surrendering her identity. Despite her song's blurred boundaries of self—through metaphor into natural forces, through memory into her past selves, through empathy to the powerless that she's unable to protect—there's always an identifiable Neko-ness at their core. Voices this forceful are rarely this cool, so analytical, so untinged with pain—rather than flaunting her power, Case luxuriates in an appreciation of consonants, and the restraint she's developed over the years is more important than the clarion force, an effect she captures in the line "I'm too much for people, so I gauge/ And shout my thoughts at you from a distance."

Nearly all traces of country, alt or otherwise, have been leached from her voice over the years (collaborating in the Anglophile power-pop titans the New Pornographers surely played a role); in fact, Case's closest country analogue, Patsy Cline, was in her time a pure-voiced genteel move away from hillbilly twang. Writing primarily with her longtime collaborator Paul Rigby, and working with producer Björn Yttling (of once-celebrated Swedish indie-poppers Peter Björn and John), Case has crafted a sound that's atmospheric yet grounded in distinct hooks, which befits songs on which the imagery is dense but not cryptic. The melodies and lyrics often feel emotionally separate, not isolated but working along parallel tracks, as the prosaic rhythm of her lyrics is enjambed into melody lines.

So if *Hell-On* often feels less autobiographical than its immediate predecessor, 2013's *The Worse Things Get, the Harder I Fight, the Harder I Fight, the More I Love You*, that doesn't mean it feels less lived in, or even that it actually is less autobiographical. "The Curse of the I-5 Corridor" is a reminiscence of drunken youth with lines as quotable as "I fucked every man that I wanted to be" as Mark Lanegan rumbles in harmony like a subway running beneath an apartment; the trauma suggested there is brought closer to the fore on "My Uncle's Navy," about a creepy friend of the family. To defend against such memories, Case fashions "modern folklore and fairy tales" on the limber "Bad Luck" (as she told Entertainment Weekly) and, on "Winnie," seeks out a mythical antecedent from among the ancient Amazons. Maybe you can never quiet the voices from your past. But you can drown them out by summoning more empowering voices in your defense.

Amanda Shires made her name as a fiddle player, first with the Texas Playboys, later in Nashville, before emerging in earnest as a singer-songwriter with her 2016 album, *My Piece of Land*. But the strong songwriting and lively settings of that fine collection sound downright conventional compared

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Amanda Shires

ELIZAVETA PORODINA

to her most recent album, *To the Sunset*. Shires' violin is less prominent here, typically blended astringently into a dense roil by Nashville's Americana producer du jour Dave Cobb, who also accentuates the inherent quaver of Shires' voice with reverb and other effects. (Shires also has an ace sideman in husband Jason Isbell, whose guitar hooks alternately underscore and peel off from her melody lines with the careful response of a close listener.)

Shires sings with something of Dolly Parton's timbre but a fraction of her oomph, so when she crescendos it's as though she's summoning the gumption to raise her voice, a winning strategy. She excels at capturing the ephemerality of overwhelming desire ("I envy your clothes/How'd they get to be so close," she sings on the frisky, handsy "Leave It Alone") and rides the flat drum sound of tracks like "Swimmer" as though resuscitating some lost AM radio or turn of the '80s pop country hit. But she gradually begins to probe darker territory as *To the Sunset* proceeds. On "Charms," she etches decades of family miscommunication in two and a half minutes, describing an inherited emptiness with the discovery that "Maybe bein' human is an orphan condition and what's missin' isn't meant to be found."

"Break Out the Champagne" is a raucously future-denying carpe diem, and "Mirror, Mirror" a wiser take on the comparisons social media creates than Drake'll ever think up. And it's fitting that the chorus of the more oblique "White Feather" lingers on a chorus of "What you don't understand," and that the way Shires pauses between "near" and "me" suggests a chasm of interpretation. Darkest of all is the closing track, "Wasn't I Paying Attention?" about a troubled man in Nome who sets himself on fire to prove some inexplicable religious point. All it takes for the apocalypse to arrive, Shires reminds us, is for enough nutjobs to believe it's nigh.

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FREE WILL ASTROLOGY

>> By Rob Brezsny

ARIES (March 21-April 19): Now is an excellent time to feel and explore and understand and even appreciate your sadness. To get you in the mood, here's a list of sadnesses from novelist Jonathan Safran Foer: sadness of the could-have-been; sadness of being misunderstood; sadness of having too many options; sadness of being smart; sadness of awkward conversations; sadness of feeling the need to create beautiful things; sadness of going unnoticed; sadness of domesticated birds; sadness of arousal being an unordinary physical state; sadness of wanting sadness.

TAURUS (April 20-May 20): Do you have any feral qualities lurking deep down inside you? Have you ever felt a mad yearning to communicate using howls and yips instead of words? When you're alone, do you sometimes dispense with your utensils and scoop the food off your plate with your fingers? Have you dreamed of running through a damp meadow under the full moon for the sheer ecstasy of it? Do you on occasion experience such strong erotic urges that you feel like you could weave your body and soul together with the color green or the sound of a rain-soaked river or the moon rising over the hills? I ask these questions, Taurus, because now is an excellent time to draw on the instinctual wisdom of your feral qualities.

GEMINI (May 21-June 20): "Close some doors today," writes novelist Paulo Coelho. "Not because of pride, incapacity, or arrogance, but simply because they lead you nowhere." I endorse his advice for your use, Gemini. In my astrological opinion, you'll be wise to practice the rough but fine art of saying NO. It's time for you to make crisp decisions about where you belong and where you don't; about where your future fulfillment is likely to thrive and where it won't; about which relationships deserve your sage intimacy and which tend to push you in the direction of mediocrity.

CANCER (June 21-July 22): To casual observers you may seem to be an amorphous hodgepodge, or a simmering mess of semi-interesting confusion, or an amiable dabbler headed in too many directions at once. But in my opinion, casual observers would be wrong in that assessment. What's closer to the symbolic truth about you is an image described by poet Carolyn Forché: grapes that are ripening in the fog. Here's another image that resonates with your current state: sea turtle eggs gestating beneath the sand on a misty ocean beach. One further metaphor for you: the bright yellow flowers of the evening primrose plant, which only bloom at night.

LEO (July 23-Aug. 22): I want to make sure that the groove you're in doesn't devolve into a rut. So I'll ask you unexpected questions to spur your imagination in unpredictable directions. Ready? 1. How would you describe the untapped riches in the shadowy part of your personality? 2. Is there a rare object you'd like to own because it would foster your feeling that the world has magic and miracles? 3. Imagine the perfect party you'd love to attend and how it might change your life for the better. 4. What bird most reminds you of yourself? 5. What's your most evocative and inspiring taboo daydream? 6. In your past, were there ever experiences that made you cry for joy in ways that felt almost orgasmic? How might you attract or induce a catharsis like that sometime soon?

VIRGO (Aug. 23-Sept. 22): By volume, the Amazon is the largest river in the world. But where does it originate? Scientists have squabbled about that issue for over 300 years. Everyone agrees the source is in southwestern Peru. But is it the Apurímac River? The Marañón? The Mantaro? There are good arguments in favor of each. Let's use this question as a poetic subtext as we wonder and meditate about the origin of your life force, Virgo. As is the case for the Amazon, your source has long been mysterious. But I suspect that's going to change during the next 14 months. And the clarification process begins soon.

LIBRA (Sept. 23-Oct. 22): When Warsan Shire was a child, she immigrated to the U.K. with her Somali parents. Now she's a renowned poet who writes vividly about refugees, immigrants, and other marginalized people. To provide support and inspiration for the part of you that feels like an exile or fugitive or displaced person, and in accordance with current astrological omens, I offer you two quotes by Shire. 1. "I belong deeply to myself." 2. "Document the moments you feel most in love with yourself—what you're wearing, who you're around, what you're doing. Recreate and repeat."

SCORPIO (Oct. 23-Nov. 21): "Once in a while came a moment when everything seemed to have something to say to you." So says a character in Alice Munro's short story "Jakarta." Now I'm using that message as the key theme of your horoscope. Why? Because you're at the peak of your ability to be reached, to be touched, to be communicated with. You're willing to be keenly receptive. You're strong enough to be deeply influenced. Is it because you're so firmly anchored in your understanding and acceptance of who you are?

SAGITTARIUS (Nov. 22-Dec. 21): In 1928, novelist Virginia Woolf wrote a letter to her friend Saxon Sidney Turner. "I am reading six books at once, the only way of reading," she confided, "since one book is only a single unaccompanied note, and to get the full sound, one needs ten others at the same time." My usual inclination is to counsel you Sagittarians to focus on one or two important matters rather than on a multitude of semi-important matters. But in accordance with current astrological omens, I'm departing from tradition to suggest you adopt Woolf's approach to books as your approach to everything. Your life in the coming weeks should be less like an acoustic ballad and more like a symphony for 35 instruments.

CAPRICORN (Dec. 22-Jan. 19): Not many goats can climb trees, but there are daredevils in Morocco that do. They go in quest of the delicious olive-like berries that grow on argan trees. The branches on which they perch may be 30 feet off the ground. I'm naming them as your power creature for the coming weeks. I think you're ready to ascend higher in search of goodies. You have the soulful agility necessary to transcend your previous level of accomplishment.

AQUARIUS (Jan. 20-Feb. 18): From 49-45 BC, civil war wracked the Roman Republic. Julius Caesar led forces representing the common people against armies fighting for the aristocracy's interests. In 45 BC, Caesar brought a contingent of soldiers to Roman territory in North Africa, intent on launching a campaign against the enemy. As the general disembarked from his ship, he accidentally slipped and fell. Thinking fast, he exclaimed, "Africa, I have tight told of you!" and clasped the ground, thus implying he had lowered himself on purpose in a ritual gesture of conquest. In this way, he converted an apparent bad omen into a positive one. And indeed, he won the ensuing battle, which was the turning point that led to ultimate victory and the war's end. That's good role modeling for you right now.

PISCES (Feb. 19-March 20): Below are sweet words I've borrowed from poets I love. I invite you to use them to communicate with anyone who is primed to become more lyrically intimate with you. The time is right for you to reach out! 1. "You look like a sea of gems." –Qahar Aasi 2. "I love you with what in me is unfinished." –Robert Bly 3. "Yours is the light by which my spirit's born." –E. E. Cummings 4. "Tell me the most exquisite truths you know." –Barry Hannah 5. "It's very rare to know you, very strange and wonderful." –F. Scott Fitzgerald 6. "When you smile like that you are as beautiful as all my secrets." –Anne Carson 7. Everything you say is "like a secret voice speaking straight out of my own bones." –Sylvia Plath

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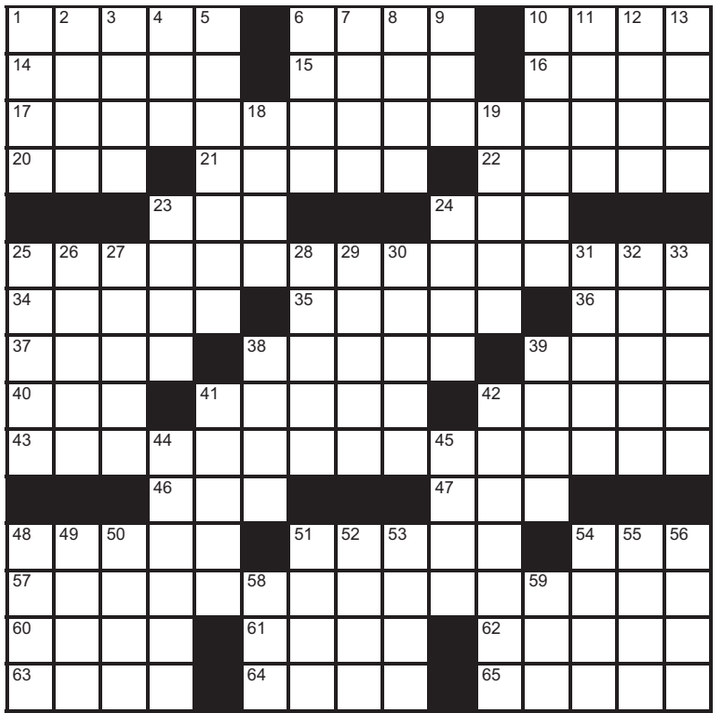

MUSICAL GUESTS

BY BRENDAN EMMETT QUIGLEY

Across

1 Part of FiOS
6 House, to Don Quixote
10 SoulCycle exercise, briefly
14 Supervocalic word's quintet
15 Latin list ender
16 Angel hair topping?
17 Lego set for New Jersey's capital?
20 ___ Beagle
21 Second-best effort
22 Pretentious
23 Head of the Charles implement
24 Initials on a toothpaste tube
25 Periodical for certain caregivers?
34 "No more for me"
35 No quitter
36 Wipe up, as gravy
37 Dissenting voices
38 FiveThirtyEight fodder
39 They're found behind temples
40 MBTA stop: Abbr.
41 Blue Cross Blue Shield rival
42 "Remember the ___!"
43 Vows to go MRI-only from now on?
46 Place to get a hot stone massage
47 West of old Hollywood
48 Stunned
51 Smoked some liquid
54 Comic Costello
57 Insignificance, even if one's wearing platform thigh-highs?
60 Summer fruit drinks
61 "Fight Club" star
62 Fit to be tied
63 Morning moistures
64 Line of geometry
65 His range is one octave below and one octave above middle C

Down

1 Swear
2 Curly hairstyle
3 Sends to overtime
4 Physics class particle
5 Pursue something else
6 Wrestler/actor John
7 Very small matter
8 Call at Fenway
9 Clerical robe
10 Australian red wine
11 Allied agreement
12 Kinds
13 Like the main characters in "Scooby-Doo"
18 Brute
19 Ship's monitoring device
23 Tip jar bills
24 Long times
25 Belarus's capital
26 Peer of Bergonzi, Guarneri, and Stradivari
27 Boy band who sang at the 2001 Super Bowl
28 A deadly sin
29 Author whose son was Christopher Robin
30 SmartClaim insurance company
31 Oscar of "Star Wars: The Last Jedi"
32 Bellini opera
33 Printer brand
38 Anti-dogs-in-hot-cars org.
39 Otherwise
41 Colorado ski town
42 Somewhat
44 Sneaker company with a blue and red striped shield logo
45 "You got that right!"
48 Thing you can use an Apple Pencil on
49 Wearing nothing
50 From the top
51 Engine spec
52 Bubbly name
53 Apricot leftovers
54 Home-buyer's transaction
55 Cinque + tre
56 One with an avatar
58 Andrew Wheeler's org.
59 Underground metal?

Last Week's Answer

T	U	D	O	R			L	O	F	T		N	I	B
A	T	R	I	U	M		O	R	E	O		E	L	L
W	O	U	L	D	Y	O	U	B	E	A	D	E	L	E
D	P	I		Y	O	W				S	A	D	I	E
R	I	D	E		B	E	D	B	A	T	H	A	N	D
Y	A	S	I	R		S	E	U	S	S		S	O	D
			N	O	R		C	O	P			A	I	R
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C	E	L	I	N	E	S	O	L	U	T	I	O	N	S
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S	S	E		Y	I	P	E			N	A	D	E	R

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How do I make my wife's fantasy come true without scaring the shit out of her?

Dan Savage

My wife has a fantasy where she's blindfolded and restrained on our bed. She hears the front door open, followed by footsteps coming up the stairs, and then she's ravished by... who? She won't know, presumably, until it's over. My question: In fulfilling this fantasy for her, where anonymity and surprise are part of the appeal, what do I tell her in advance? Do I discuss the entire scenario with her, so she knows exactly what's going to happen, minus the identity of the very special guest star (who would be a semi-regular we've played with before, but she wouldn't necessarily know that at first)? That seems to eliminate the surprise element of the fantasy. Is it enough to tell her, without mentioning the specific scenario, that I'd like to make one of her fantasies come true, and ask her to trust me?

ETHICAL THINKING IN QUITE UNUSUAL, ELABORATE TIED TIGHT ENACTMENT

Presumably? There's no room for "presumablies" when you're arranging to fulfill a varsity-level fantasy. I'm guessing she'd rather not know who's ravishing her before or during the big event, ETIQUETTE, and she may not want to know after. But you need to ask her what she wants before you start making arrangements.

She might want to know everything in advance—including the identity of that stranger—or she might want you to decide everything. But you need to check in with her first: "Honey, I want to help you realize that fantasy—you're tied to the bed, a stranger arrives, you're ravished by said stranger—but I need to know how involved you want to be in the planning. Clear everything with you—where, when, who, how—or just make it happen?"

Bonus pro tip: Don't reveal the identity of your VSGS immediately afterward. Because if it goes well, and your wife wants a repeat, you may be able to get a few more encounters out of your first VSGS.

I'm a 54-year-old gay guy living in New York City. I'm into bondage, and I have a profile on Recon with plenty of pictures showing what I'm into. A guy visiting from San Francisco cruised me. He asked me to send a face pic, and I did. He invited me to his hotel. He didn't have any gear with him, so I stopped at a hardware store and picked up $40 worth of rope and duct tape on my way to meet him. But after 30 seconds of small talk, he said he just wasn't feeling it. I said OK, that happens, and I left. I'm totally confused. I'm a decent-looking guy, and the photo I sent is recent. I was freshly showered, so no hygiene or BO issues. Obviously, you can't force yourself to be into someone, but could he have handled it better? Should he have followed up with a message apologizing? Should I reach out and ask him what happened, or is that just pathetic?

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Typically when this happens, it's because the photos were out of date or were not representative. Since we aren't always the best judge of our own photos, BONDAGE, you should ask a friend who won't bullshit you to look at your photos and give it to you straight.

If your no-bullshit friend clears your photos, then reach out to Mr. San Francisco. Open by telling him you aren't buttsore or angry, and he had every right to change his mind, even at the last minute—which means he has nothing to apologize for, so you aren't owed an apology and you shouldn't message him if you're seeking one.

Then ask if you said or did something that made him feel unsafe. Accept his feedback graciously—don't argue with him or attempt to litigate what went down. Who knows? A sincere effort to get a little constructive feedback may leave him feeling better about you and up for playing the next time he's in town.

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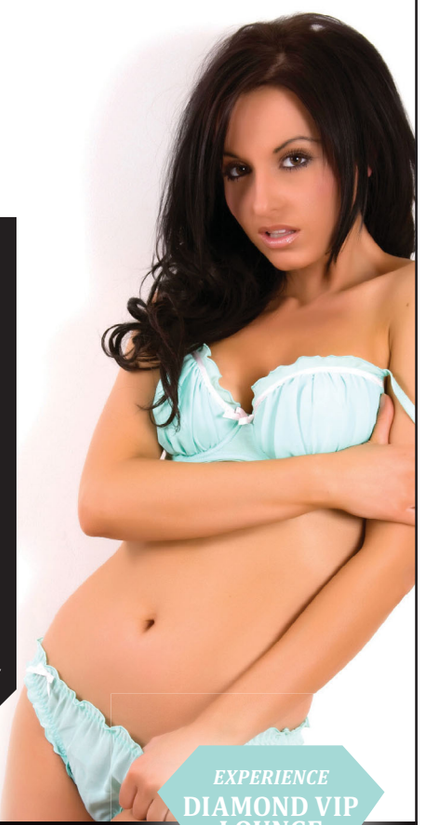

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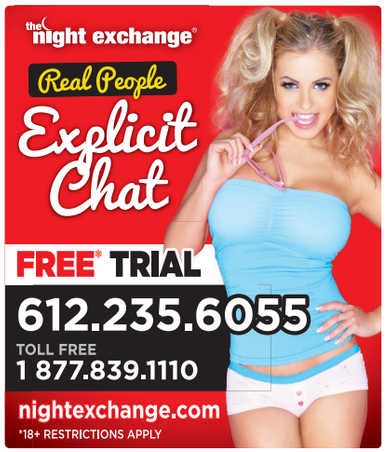

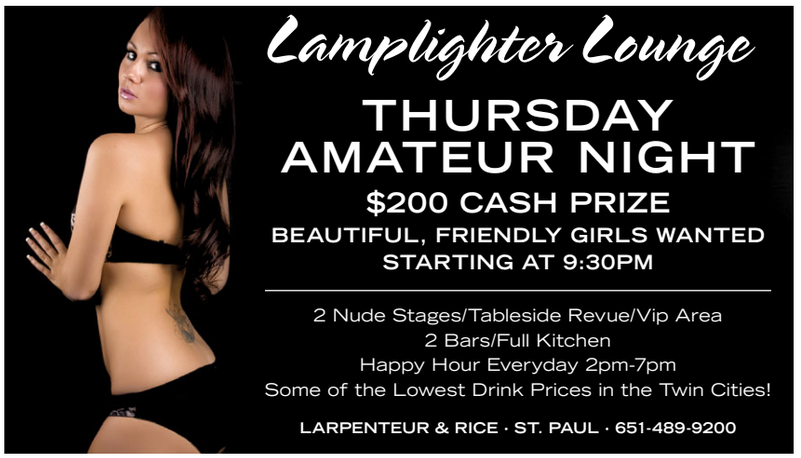

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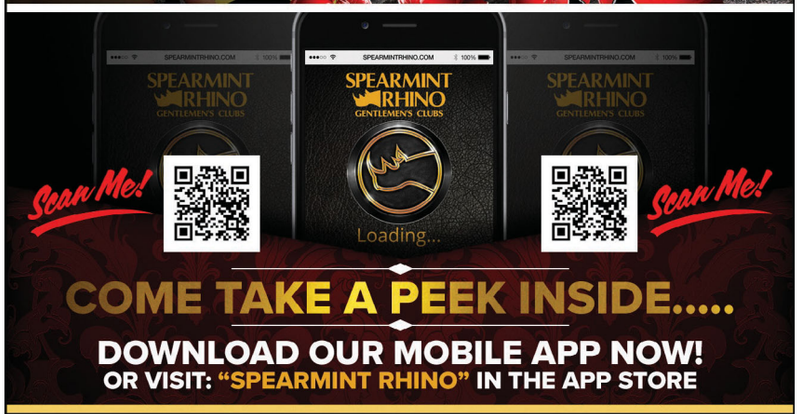

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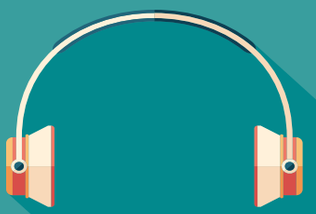

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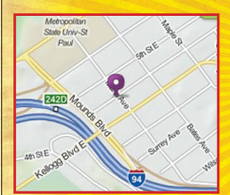

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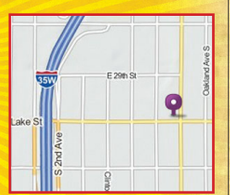

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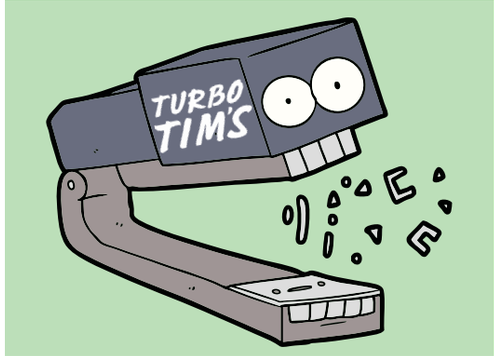

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